



University of Toronto

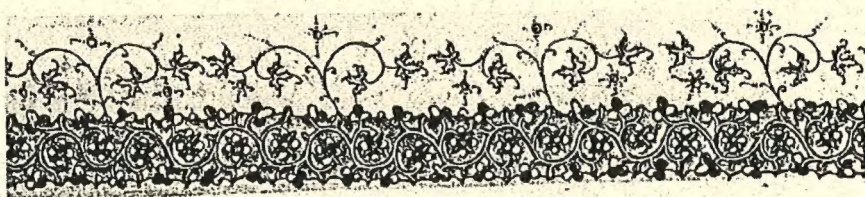
SYMPHONY ORCHESTRA

Dwight Bennett, conductor

Faculty of Music

Saturday, October 21, 1995
8 pm

MacMillan Theatre
Edward Johnson Building



Programme

Lothar Klein

(b. 1932)

Danseries: Three Orchestral Dances

World Premiere

Hyporchema

Estampie Infernal

Quodlibet - ad libitum on pop fragments

Wolfgang Amadeus Mozart

(1756 - 1791)

Concerto in C for Oboe and Orchestra

Adagio non troppo

Rondo: Allegretto

Joseph Salvalaggio, oboe

Camille Saint-Saëns

(1835 - 1921)

Cello Concerto No. 1 in A Minor, Op. 33

Allegro non troppo

Allegretto con moto

Allegro non troppo

Cecilia Lee, cello

Intermission

Antonin Dvorák

(1841 - 1904)

Symphony No. 8, Op. 88 in G major

Allegro con brio

Adagio

Allegretto grazioso

Allegro, ma non troppo

University of Toronto Symphony Orchestra

Violin I

Daniel Bard
Andrea Bettger
Andrea Bray
Cecilia Chang
Sydney Chun ❖
David Imastounian
Mehdi Javanfar
Ellen Jung
Elizabeth Kim
Isabelle Ladewig
Elissa Lee★
Maria Nenoiu
David Rehner
Patricia Shih
Eric Watson
Soo Jung Yu

Cello

Alexis Allen
Paul Chaddock
Meran Currie-Roberts
Felicity Deak
Karen Houston
Julie Jung
Monica Kulkowska
Orsolya Lengyl
May Loo
John Marshman♦
Judith McIntyre
Rachel Mercer♦
Kristen Wanner

Harp (for Klein)

Catherine Coyne
Katharine Neufeld

Piano/Celeste (for Klein)

Barbara DiDomizio

♦Principal

Violin II

Jason Collins
Kaylee Davidson
Deborah Goldhar
Che Wei Hsu
Iwona Jaworska
Genevieve Kaldas
Sheilanne Lindsay♦
Max Mandel
Martin McNally
Kevin Merkley
Jennifer Mitchell
Stephanie Numan
Katherine Pawluk
Karri Quan♦
James Swan
Daniel Trinh
David Wilson

Viola

Cindy Babyn
Dale Kim♠
Sun Young Lee
Tony Leong
Asako Matsuya
Elisabeth Orr
Eric Paetkau

Double Bass

Brian Baty
Jeff Buchner
Daniel Found
David Kaye
Eric Lee
Laura Moore
Joe Phillips
Ron Rush♠

Klein/Mozart/Saint-Saëns

❖Concertmaster, ♦Principal

Dvorák

★Concertmaster, ♦Principal

	<u>Klein</u>	<u>Mozart</u>	<u>Saint-Saëns</u>	<u>Dvorák</u>
Flute and Piccolo *	Louis Papachristos Melanie Mooney * Nancy Wood *		Jennifer Publicover Rosalind MacPhail	Nancy Wood Melanie Mooney *
Oboe	Gillian Howard Kristen LaPointe	Kristen LaPointe Gillian Howard	Kristen LaPointe Gillian Howard	Gillian Howard Kristen LaPointe
English Horn	Sarah Jeffrey			Gillian Howard
Clarinet	Maria Gacesa John Harrison		Susan Strunc Mariusz Runiewicz	Susan Elliott Mark Boyko
Bass Clarinet	Susan Strunc			
Bassoon	Lisa Griffiths Julia Lockhart	Graham Martin	Julia Lockhart Lisa Griffiths	Lisa Griffiths Julia Lockhart
Contra Bassoon	Graham Martin			
Horn	Gabe Radford Nancy Brooks Allison Clark Dawn Moore	Nancy Brooks Allison Clark	Allison Clark Nancy Brooks	Gabe Radford Allison Clark Nancy Brooks Dawn Moore
Trumpet	Andrew Burditt Monika McNamara Andrew Prins Andrew Chung		Monika McNamara Andrea Kerkos	Andrew Burditt Andrew Prins
Trombone	Nancy Antram Darren Jukes Bram Creighton			Darren Jukes Nancy Antram Bram Creighton
Tuba	Jevon Hills			Jevon Hills
Timpani	Jurij Konje		Antti Rislakki	Che-Ming Tsai
Percussion	Che-Ming Tsai Antti Rislakki Nathan Archer			<u>Orchestra Manager</u> John Marshman

Programme Notes

Danseries

Lothar Klein

Of *Danseries* the composer writes: "*Danseries* refers to 17th century French collections of published dance suites. In keeping with my compositional perspective which seeks to formally trace similarities inherent in all styles of Western musics -- a creative handshake across the centuries -- *Danseries* deals with aspects of dance from the Hellenic to present times. These orchestral dances, however, are more dances of the spirit than of the body.

Hyporchema is an evocation of Greek ritual movement invoking Apollo and Athene, Apollo being god-patron of the arts, Athene being simultaneously goddess of war and peace. *Hyporchema* employs Greek modes as its primary compositional mortar. *Estampie*, a medieval stomping-dance, transforms the Greek mode into a medieval mode. This movement uses the forbidden *diabolus in musica* interval of the tritone, thus meriting the "Infernal" designation. The final *Quodlibet* extemporizes on jazz fragments, ending on the coolest, the most popular of all jazz chords; its cliché status is subjected to a final instrumental nose-thumbing.

Academically, *Danseries* outlines the three large periods of music history studied by students in this Faculty. I was pleased to accept Dwight Bennett's invitation to compose a work for the orchestra and in so doing dedicate *Danseries* to all members of the UTSO past, present and future." *Danseries* was composed during the summer of 1995.

The Composer

Lothar Klein's compositional catalogue includes all genres from symphonic to operatic to film music including four symphonies and ten concerti for various instruments. His orchestral music has been performed and programmed by international orchestras and conductors including the Cleveland Orchestra, Bavarian Radio Orchestra, Andrew Davis, Antal Dorati, Charles Dutoit, Stanislaus Skrowaczewski, André Previn and George Szell. His orchestral work is among the most

frequently performed by Canadian orchestras. As Professor of Theory-Composition in this Faculty's Graduate Department, many of Canada's finest young composers have passed through his studio. His orchestral technique has been critically recognized. Of the composer, American composer Aaron Copland has written "he possesses a keen ear for brilliant sonority and he has the know-how to successfully accomplish whatever his musicality sets out to do."

Other works performed by the UTSO include Professor Klein's *Fanfares for Orchestra*, *Janizary Music*, *Symphony No. 3*, *The Masque of Orianna*, *Center-Stage*, and *Design for Orchestra*. The composer is a recipient of the Floyd Chalmers Creative Arts Award.

Tonight's Conductor

Dwight Bennett is currently Resident Conductor of the University of Toronto Symphony Orchestra, Assistant Conductor with the Vienna State Opera, Artistic Director of Opera Mississauga, and Resident Conductor of the Canadian Opera Company.

Mr. Bennett studied conducting with Karel Ancerl at the University of Toronto, Julius Herford at Indiana University, and then went on to study in Europe with Franco Ferrara in Siena, Kiril Kondrashin in Hilversum, and Bernard Haitink at Glyndebourne and with the Concertgebouw in Amsterdam. He won first prize in the Heinz Unger Conductor's Competition.

Mr. Bennett was Music Director and Principal Conductor of the Thunder Bay Symphony Orchestra for fifteen years, and the Music Director and Principal Conductor of the Windsor Symphony for four years. In addition, he has appeared as guest conductor with orchestras and opera companies across Canada and the United States, and has conducted the Orchestra de la Russe in Italy. He has been heard in recordings and broadcasts by the CBC on numerous occasions. Two recordings with Dwight Bennett conducting the Vancouver CBC Orchestra have been released.

As Assistant Conductor at the Vienna State Opera, his work has most recently taken him to Kiev, and Rotterdam, as well as Vienna. Last summer Mr. Bennett went to Seattle to assist Hermann Michael with the *Wagner Ring Cycle*. In addition to orchestral concerts, Dwight Bennett's Toronto engagements include *Don Pasquale* with the Canadian Opera Company, and *The Barber of Seville* with Opera Mississauga. He will be conducting *Don Giovanni* in Santiago, Chile, in 1995 as well as working with the Vienna State Opera on various productions.

Tonight's Soloists

Joseph Salvalaggio is a graduate of the Interlochen Arts Academy and has attended McGill University and the University of Toronto, where he is currently completing his Bachelor of Music Performance degree. He has spent summers at the Banff Centre for the Arts and as a member of the National Youth Orchestra. This fall Joseph toured with the Banff production of Berg's Opera *Wozzeck*. He looks forward to premiering a new work written for him by Larysa Kuzmenko. Later in the year he will perform the Mozart *Concerto* with the North York Concert Orchestra in addition to solo appearances with the Sudbury Symphony and University of Toronto Chamber Orchestra.

Cecilia Lee was born in Korea and attended the Seoul Arts High School. She immigrated to Canada in 1993 and in 1994 studied with Shauna Rolston at the University of Toronto. Cecilia has been a soloist with the Korean Symphony, Seoul Symphony and Tae-Jan Symphony Orchestras, and has participated in masterclasses with Janos Starker, Toyosy-Tsutsumi, Alto Noras, Rudolf Metzmacher and Philip Miller, among others. She has won many awards and competitions in both Korea and Japan and received scholarships from the music Festival in Japan, the Patrons of Wisdom and the Canadian Music Competition. Cecilia is currently studying with Aldo Parisot at the Juilliard School of Music.

****Upcoming Events****

**University of Toronto Symphony Orchestra and Chorus
with the
MacMillan Singers
and
University Womens Chorus**

Doreen Rao, conductor

Programme

<i>Serenade to Music</i>	R. Vaughan Williams
<i>Night Music</i>	
<i>A Song to David</i>	Derek Holman
<i>Overture & Rondeau</i>	
<i>from "Abdelzer"</i>	Henry Purcell
<i>The Young Person's Guide</i>	Benjamin Britten
<i>The Tender Land (Suite)</i>	Aaron Copeland

November 17, 1995

8 pm

MacMillan Theatre

Tickets \$10/\$5, Box Office 978-3744

MacMillan Theatre

Fred Perruzza, Director of Theatre Operations

Chris Brooks, Technical Assistant